

THE AMERICAN SPORTING AND THEATRICAL JOURNAL.

Founded by
FRANK QUEEN, 1853.

VOLUME XXXIV—No. 5.
Price 10 Cents.

WRITTEN FOR THE NEW YORK CLIPPER.

TWO VIOLINS.

WRITTEN FOR THE NEW YORK CLIPPER,
BY BERAH B. MASON.

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One day, not very long after the close of our late unhappy war, I called upon an invalid friend residing in Washington. My visit was in answer to a request that I should come at once, "for," said he, in his note, "I have a treasure to show you." He was an ardent lover of the violin, a good performer on the instrument, and a collector whose gems of Italian and German art would bring thousands of dollars even at auction. I knew that the treasure he wished to show me was a violin, and, as some of my hobbies were the same as that which had characterized my friend since his boyhood, I lost no time in making my way to his luxurious quarters on Capitol Hill.

"Look at this," he said excitedly, as he handed me a violin on which Time had left his mark. "If it is not an Amati of 1600 or thereabout, what is it?"

I gave the instrument a close inspection, and thought that it was an Amati. Then I tried it with the bow, and I knew it was.

"Have you bought it?" said I.

"No," said my friend; "but if I can be assured that it is a genuine and not a counterfeit, I shall buy it, although the owner wants a heavy price for it. He will not part with it for less than \$2,500. Now, you are on your way to New York. You know Livingstone, who has just returned from Europe with that Gaspard di Salo for which he paid \$3,600? Well, I want you to take this instrument to him and get his opinion; for I think he is the best disinterested connoisseur to be reached."

A few days later I was at Livingstone's residence on Madison avenue, and he was soon intensely studying the treasure.

"If it is not an Amati," said he, with deliberation.



"Gentlemen," said he, "it is many, many years since I last saw this instrument."

"Then you have seen it before?" said I. "Is it an Amati?"

"Yes," said he, with a quiet laugh; "it is *two* Amatis in one, and I made it thirty years ago."

"Two in one!" said my friend with surprise.

"Tell us what you mean, Gemunder. There must be a queer story in this."

"There is," said the artist. "This is the fourth time this violin has been brought to me. Nearly thirty years ago, when old violins were much sought after in Europe by wealthy men, I was working in a German city with a man who had a great reputation as a maker of violins. I was his first assistant and was making a name for myself. One day a celebrated collector came to the shop with the back and sides of a genuine Amati, and with seasoned wood for the top. He wanted me to top made to match the back. This having been done to his satisfaction 'in the white'—that is, before the application of the varnish—he wished he brought the original scroll (the knob-end of the neck), and ordered an exact copy of it. This was made and added to the instrument, and it was now ready for coloring. At this stage of the work he produced the original top, which I wanted to use in place of the imitation, so that he could have a genuine Amati, provided he would also use the original scroll. No; he wanted the original for a model. Well, the violin was finished and it was sold to an amateur, who paid a high price for it. Five years later, when I was established in another city, a broken violin was brought to me for repair. It was the same as I had made two years later yours. It was made in the same way, but this time the scroll I had made was missing, another having been put in its place. On taking the instrument apart, I found written in lead on the inside of the top

"I have a friend, a dear friend, who wishes to have a copy of this. What will it cost me, and how long will it take you to make it?"

The violin-maker was examining the instrument with mingled feelings of pleasure and bewilderment. Where had he seen that instrument? A Maggini, without doubt. Ah!—

"A copy will cost you \$1,000," said Gemunder. "and I can furnish it in three months."

Gemunder had made two copies.

That night Mr. Jones, with a satin-lined violin box in his hand, was ushered into Mr. Brown's smoking-room.

WRITTEN FOR THE NEW YORK CLIPPER.

"To protect you, adorable creature. Suppose you and I were out for a walk, going to church coming home from the opera? Suppose a member of the tough fraternity should insult us? What do you suppose I would do?"

"Why, take it humbly and meekly."

"Yes; now. But after I've had a few lessons, so!" thundered S., striking out angrily with his left, and warding with his right. His right came in contact with the back of a chair.

That ended the affair for the nonce. In ointment and sleeplessness Simplex passed the remainder of the night.

When the right hand was well, Simplex commenced his studies in the many art. His teacher, the "Mouse," was well up in science—and the art of bleeding a pupil. Some people said the "Mouse" was a great fighter—with his mouth—and the cold type of the moulder of public opinion and boss of the race-track and baseball diamond. But his enemies, all of them. None of them ever dared meet him. The "Mouse" was careful they should not. After two weeks had passed, Simplex graduated. He was the acme-personification of the many art of self-defense. He had done his teacher. It was a great feather in his cap. But, then, one of the regular things of the "Mouse," graduating pupils was darning the "Mouse." The latter could stand it, and it helped his business, and paved the way to unlimited beer and cigars and pork-chops.

Simplex just yearned to be insulted. Oh—oh!—oh—oh! if someone would only insult him. A man don't go long nor far in this vale of shadows without getting just what he yearns for.

Simplex got it. Mr. and Mrs. Simplex were out for a walk. Her arm was linked through her husband's arm in trusting, womanly simplicity. His face was stern and his eyes were alert. Several people passed the pair. They were all good, every day, commonplace sort of people, and only asked half the walk. Simplex was a put-up fumace. If somebody didn't insult him so that he could show off his prowess in the many art of self-defense, why, he would insult someone and bring the flat to a climax.

It's always calm before a storm. Simplex was saying something nice to his wife when—biff! He got a thud under the lower left rib. It was the drunken tailor, a little shot of a man with a volume of gin in his breath. Simplex smiled, when—bang! By heavens, the insignificant specimen of anatomy means fight! Quicker than a flash, Simplex off with his coat and squared himself for his antagonist. A quick movement of the tiny tailor's fist and Simplex clapped both hands over his lower vest button. He could recover his feet a scorching in the mouth, that made his teeth rattle. Then—sland! biff! bang! he got it all over the head and body. Simplex forgot all about the teachings of the "Mouse," his late tutor. Simplex was a busted man before he took to his heels and made quick tracks for a haven of safety. When he reached the corner he looked back.

Mrs. Simplex had the small man by the hair of the head, and was trying to pulverize the hitching-block with his bump of ideality.

An officer of the law rescued the tailor from her grasp, and she picked up her husband's coat and followed the gigantic whipped rooster home. For his sake I will draw the curtain; but he doesn't pose as a fighter any more.

H. S. KELLER.

DEATHS IN THE PROFESSION.

MRS. ARBY Nourse.—Last week we recorded the death of Dan Nourse, and thus early we are called upon to chronicle the passing-away of his widow. She was the daughter of a Dr. Hilton, and was born in New Hampshire about sixty-one years ago. She was married about 1847. During the season of 1847-8 she was billed at the Boston Museum as Mrs. Dan Nourse. Nourse himself was at that house in 1846-7, as well as in 1847-8; but during the former season there was no Mrs. Nourse there, although the lady may have played under her maiden name or stage name. Both were at the beach street Museum, that city, in 1848-9. Afterward they were at the Howard Athenaeum, where both also opened the season Aug. 27, 1877. Later that Fall they were at the Lyceum, Woburn, under Mark Allen's management. It may be stated that they were at the company that opened the Academy of Music, Providence, R. I., Nov. 26, 1880. Indeed, her professional career, until in 1878 she joined Denman Thompson's Co., may be said to have been confined to the Eastern States. We have no recollection of her appearing in this city until, on Sept. 2, 1878, Thompson began an engagement in "Joshua Whitecomb" at the Lyceum, Fourteenth street. She had since become known to modern players throughout the States as the Aunt Matilda of that play. Husband and wife had not often been members of the company of late years. Mrs. Nourse's death was due to typhoid fever and heart disease. It occurred in Boston on April 10.

Mrs. Lizzie Gray, wife of Ed Gray, both well known to the profession, died April 10 at her mother's residence in St. Louis of typhoid fever after a short illness. Mrs. Gray commenced her professional career at De Bar's Fine Street Opera House, and was a member of the stock at the St. Charles Theatre, New Orleans, for several seasons. Of late years she had been with various traveling companies, and her last engagement was with the Jennie Holman Co., playing through the South and Texas. Her death was telegraphed for and brought her home from Hot Springs, but she never rallied. She leaves two children, one an infant and the other known as Little Eddie, seven years old, who has accompanied his mother for the last three years, playing child's parts.

MAUDE WEBBER's death is referred to in Variety Gossip. Mrs. DAVID ATKIN died at Manchester, N. H., March 27, was late of Dr. J. C. Carter and was 39 years old. CARIE PRICE, wife of Joseph Price and sister of James Stevenson, died in England March 24, aged thirty-three. NELLIE ELLIOTT, aged twenty-two, died at Manchester, Eng. March 26.

MATTHEW NIXON, actor, died at Longton, Eng. March 15.

MRS. HUGO, who in private life was H. J. Schenck, died April 8, as reported under heading of Burlington, Ill.

FRANK OATLEY, singer and dance performer, which occurred April 4. The funeral is verified by Charles Standish, manager of the Boston Theatre, who was with Oatley at the time of his death.

CHARLES R. HAYDEN'S death is referred to in World of Amusement. JOSEPH VICTOR VON SCHREIER, the German poet, and author of "Der Trampetier," died at Carlsruhe, Ger., April 10, aged sixty.

Mrs. HARRIETT CHAPMAN, who died March 28 in London, Eng., aged eighty-three, was one of the oldest—if not the oldest—showwomen in England. Deceased was mother to Mrs. George Sanger, and for early life what was known as a variety with the original Richardson Show. In the latter years she felt a great interest in describing the dresses she wore, and the many colors belonging thereto. The last dress at Bartholomew Fair worn by her was of dark blue muslin, with red slippers and amber sandals. Mrs. Richardson, on two distinct occasions, at the same time, acknowledged that she was the last dancer and the greatest attraction on the stage. The remains of deceased were interred in the St. Pancras cemetery, London, Eng., March 28, aged sixty-six. About forty years ago he married Kathleen Fitzgerald, the actress and vocalist, who survives him, and by whom he leaves eight children.

JANE BONWILL, sister of Bessie Bonwill, died in London, Eng. March 14, aged thirty-five.

ESTHER WORTON, wife of Israel Worton, proprietor of Worton's Varieties, died at Chalfont, Eng. March 14. She was the composer of the popular "The Little Girl" and "Rattled," died at Chalfont, Eng. March 14.

KANSAS.—(See Page 69.)

New Kitties.—At the Adelphi last week, Mabel Gray, Little Gertie, P. C. Foy, Gilman and Brewster, Little Conney, Maud Brown, Tom Burk, Geo. Miller, Blanche West, Birdie Allen and Annie Foster.

Leavenworth.—At the Grand, W. J. Scanlan, in "Sioux Law," had a crowded house and matinee April 8. The Mexican Typical Orchestra is to fair business. Booked, "A Bunch of K's" 12 and Tony Denier's "Humpty Dumpty" 13. Bad weather has done much to discourage all kinds of amusements.

Fort Scott.—At the Opera house, H. H. Ragan in his fourth had a return date April 8. Good business. There's a nothing booked until 25—"Little Nugget."

Topeka.—At the Grand there was nothing the past week. At Crawford's Pk's Opera Co., booked April 5 and 6, failed to put in an appearance. "A Bunch of K's" 7 to "Standing Room Only." The Mexican Typical Orchestra 8, had good business. W. J. Scanlan 10, to a crowded house. Manager Crawford has been confined to his room the past two weeks, but is now able to attend to business.

THEATRICAL RECORD.

SPECIAL CORRESPONDENCE BY TELEGRAPH AND MAIL.

Movements, Business, Incidents, and Biographies of the Theatrical, Musical, Minstrel, Variety and Circus Professions.

NEW YORK, APRIL 13, 1886.

LATEST BY TELEGRAPH.

Special Reports by The Clipper's Correspondents of the Opening Night of the Week in Various Parts of the Country.

Reports of performances on Monday nights in the following places reach us by mail: Philadelphia, Brooklyn, Baltimore, Albany, Troy, Providence and Newark.

Prisco Quiet Theatricals—Maple-son Cottrine—Mary Anderson's Admirers—A Bird Singer Taken Advantage of.

SAN FRANCISCO, Cal., April 13. BALDWIN THEATRE.—Mary Anderson opened for the last week of her engagement April 12 to "Standing Room Only." Her two weeks will prove a great financial success. Miss Anderson is received with fervor. J. B. Polk will follow 19, for two weeks.

BUSH-STREET THEATRE.—Harrison & Gourlay remain. Ezra F. Kendall will follow in "A Pair of Kids."

CALIFORNIA THEATRE.—"Rob Roy" was produced successfully 12. Miss Sullivan made her professional debut as Diana Vernon. McKee Rankin and a portion of his stock have gone to Los Angeles for a short season.

GRAND OPERA-HOUSE.—There was no performance 10. Minnie Hawk was indisposed—a bad case of back salary unpaid. The opera has been frequently changed, for various assigned reasons. Col. Mapleson is having much trouble to satisfy the financial wants of his company. This is the final week of the season.

DRIBLETS.—Dr. Joseph Wade died at Oakland last week. He was the projector and builder of the Grand Opera-house (formerly Wade's Opera-house), and which, under his management, proved unremunerative, compelling him to mortgage it to Fair & Flood, the present owners, who came into possession by a foreclosure. The Standard is closed, and Charles Reed and his minstrels are playing in the interior. The Tivoli continues with the same attraction. Eugene Ward has been engaged to appear at the Wigwam. During the night of March 25, E. Leelanam Jr., the blind musician, was stolen out of his father's house and taken to San Luis Obispo and married to the divorced wife of Albert Pressey, under fear that she would kill herself if he did not marry her.

"Fedora," Denman Thompson's New Play and Willie Gill's Bad Burlesque Doing the Hub-Other Openings—An Ex-Manager Under a Cloud.

Boston, Mass., April 13. "Fedora" half-filled the Park. Fanny Davenport and R. B. Mantell more than duplicated their former Boston triumphs. "Arcadia," despite its awful badness, crowded the lower floor of the Bijou last night, its second week opening excellently. The Globe offered a trifle, the house being quite largely "papered." The Boston contained a great audience, Denman Thompson's new play giving as much fun as it did last week. The Hollis, Museum and Howard opened up royally, especially the latter, where it was hardly able to pack another man in. The Windsor did well. Franklin K. Phillips was fined yesterday for passing a worthless check. He had inherited upwards of two hundred thousand dollars seven years ago, and is a poor man today, spending and drinking having absorbed his fortune. He built and conducted the Alhambra, Rink, South Boston, and afterwards organized a French opera company. In these two ventures alone he lost about fifty thousand dollars. Mrs. W. H. Sherwood, wife of the pianist, filed a petition in the Probate Court yesterday, praying the Court to enforce the payment of money by her husband for the support of herself and children, as provided for in a decree issued in November last. There are three children, all girls, and the eldest but ten.

Manager Wm. Harris of the Howard was presented last night with a \$300 watch and chain by C. J. Rich and Harry Harris, as a recognition of the work he did for the Howard Specialty Co., which closed season 9.

It Looks to the St. Louisans as if there had been no Rehearsal—George C. Boniface and Billy Floyd's Daughter Come in for Applause—A Postponement of Pope's—Two Other Theatres Closed—"Vantour" Downing Telegraphs for Money, but Does not Get It—Joe Emmet Still in Favor among Old Friends.

St. Louis, Mo., April 13. "The Pavements of Paris" was presented to a full house on Sunday night at the People's Theatre. The company had certainly never rehearsed the drama—at least, it looked so.

Fayette Welch, the specialty performer, whose appearance in the play has nothing whatever to do with the plot, received most of the applause—a tribute to the cleverness of his songs and dances. The Standard Theatre was packed twice on Sunday to see "The Streets of New York," although in one shape or another it is fully thirty years old, and in its present shape must have been seen at least once by almost everybody who attended on Sunday. George C. Boniface, J. W. Burton and Henrietta Floyd received considerable applause.

The Grand Opera-house was closed, and German companies appeared Sunday night at Pope's and the Olympic. The opening of the opera season at Pope's is postponed until to-night, 13. R. L. Downing telegraphed from Chicago to the manager of the Olympic Theatre for six hundred dollars, to enable him to get his company out of the Lake City and into this; but the Olympic's manager refused to advance it, and hence "Vantour" is exiled from St. Louis. The Grand will remain closed this week.

The Milan Opera Co. appears at the Standard Theatre next week for the benefit of the organization of Knights Templar. Joseph K. Emmet opened last night, and was greeted by considerable applause.

Reopening of a Theatre—Movements of Professionals.

NEW ORLEANS, April 13.

The Avenue Theatre was reopened for the Spring season on Sunday. It was a gala night. The lower part of the house was full, and the gallery had a fine attendance. The attraction was Theodore Morgan's Comedy and Burlesque Co., who presented "Love's Stratagem" and "Aladdin." The former is mainly the farce of "A Loan of a Lover" christened anew. The burlesque was cast thus: Aladdin, Adah Richmond; Widow Twankey, Charles Theodore; Emperor, J. C. Cline; Vizier, J. H. Snyder; Pekoe, Fannie Redding; Abanazar, J. H. Stuart; Kassar, Albert Dickson; Teetotum, Rosetta Cornell; Slave of the Lamp, Helen Ogilvie; and Genius of the Ring, An-

drew Morris. For a first appearance, everything went off comparatively smoothly. The whole cast were well received, but the greater applause was bestowed upon Messrs. Stuart and Theodore and the Ross Sisters, the latter of whom appeared in character dances. Jessie Norman and Bessie Bernard appeared in "Love's Stratagem," and did very well the little required of them. The engagement of the company is indefinite, but is for six weeks at least. Smith's Bellringers opened at Faranta's last night to a large house. Bidwell's Star Co. are drawing well at the Academy of Music. They will close their season there this week. Barton Hill and Marie Wainwright leave to join the Salvini-Booth Co.

Things Awry in the Smoky City—Alice Harrison's Co. Behindtime—Death of an Actor's Friend.

PITTSBURG, Pa., April 13. As frequently happens in this murky atmosphere, things went by contraries last night. The weather was bad—very bad; but the attendance at the theatres was good—very good. There was an unusually large-sized opening-night audience at the Opera-house to quaff of "Hot Water" as ladled out by Alice Harrison and her party. The company were behindtime in arriving, and the curtain was a half hour late in going up. A consequence was that some of the mechanical effects had to be dispensed with; but the performance was a success, notwithstanding. At Library Hall, John T. Raymond was voted a "Magistrate" of high degree by an excellent house. He gave little or no sign of his recent illness, and succeeded in satisfying all. "Burr Oaks" proved sufficiently strong to fill Harris' Museum afternoon and night.

The Thompsons and their acting dogs attracted a big crowd to do homage to "The Gold King." The Chalet Museum had full houses at every performance. C. P. Bailey, who for so long a time was proprietor of the old professional landmark, the St. Clair Hotel, and who had proved himself a friend in need to many an actor and actress in hard luck, had his curtain rung down upon him on Sunday morning last.

Chicago Worships John L. Sullivan as He Stalks its Highways—Emma Abbott Loads the Grand Opera-house—McVicker's is "Rat-catching" in Swoops and Troops—George W. Cable Misses It.

CHICAGO, April 13. John L. Sullivan, at the head of Lester & Allen's Minstrels, packed Hooley's Theatre to the doors, and created a furor that the veteran proprietor of the theatre never saw at a minstrel show in all the years during which he held a violin in the first part. Crowds followed Sullivan about the streets. There was a great house to hear Emma Abbott "Yum-Yum" in "The Mikado" at the Grand. "The Rat-catcher" caught on at McVicker's, and promises to be a heavy hit. At the Chicago, "Engaged" opened its return engagement to large business. Lillian Lewis, translated from the Standard, filled the Columbia comfortably with her Cora in "Article 47." There was a marked contrast between the attendance last night all round and that of last week. The only exception to improvement was in the case of George W. Cable, who opened his reading course to a beggary attendance.

Some Fluctuating Attendances in the Falls City—Failure to Make a Match Between Pugilists—Yankee Tommy Hurries English Tommy Out of Town.

LOUISVILLE, Ky., April 13. Katie Putnam opened last night at MacAuley's Theatre in her new play, "Erma the Elf." The attendance was rather light, strong attractions at cheaper prices no doubt constituting a serious opposition. At Harris' Museum, afternoon and night, there were very good audiences, the chief card being Little's "World." The Masonic Temple is occupied by Dr. O'Leary, lecturer, who is drawing fair audiences. The New Grand opened the week with "Our Jonathan," to an excellent house. The Grand (Central) offered a good bill and had good houses. "The Sunday Truth" of April 11 and challenge from Tommy Barnes to fight Tommy Warren at 120th, Marquis or London rules, with or without gloves, for \$2,500 a side. Warren and his backers went to Barnes' headquarters in the afternoon to accept the challenge, and offered to put up \$500 as a forfeit, but the Englishman had skipped out for New York after inserting his challenge, and no one could be found to cover the forfeit. Warren says he will fight Barnes at any weight, or according to any rules, for from three to five thousand dollars a side.

Arrests go on in Cincinnati—"The Mikado" Reigns.

CINCINNATI, O., April 13. Business was fair all round both on Sunday night and last night. It is thought by many that would stop fighting the better if managers as a rule devoted more time to the character of attractions secured. Perhaps they would then discover that it does not make a ruinous difference in trade whether they keep their places open on Sunday or not. The McCaull Opera Co. fully sustained its high reputation by the manner in which it presented "The Mikado" at the Grand Opera-house last night. Those who came in for special approval were Lilly Post and Laura Joyce, with Digby Bell as Ko-Ko. The chorus were generally efficient.

"The Laboring Man" Rather Dreary—Run of "The Minute-men"—O'Brien's Circus Opens Season.

PHILADELPHIA, Pa., April 13. "The Laboring Man" at the Central—the only novelty of the week—proved to be a commonplace creation written for the purpose, and as dreary as most things with a moral. Although the play was advertised as produced under the auspices of the Knights of Labor and it is supposed they were to share in the receipts, the house was not nearly so well filled as usual. R. F. Russell, as Philip Atkins, made some stumpy speeches for labor, which were irrelevant. "The Minute-men" runs more smoothly than ever. O'Brien's Circus opened to big business.

Irish Drama and Burnt Cork Doing Well—A Pugilist Stops Posing for Minstrels.

KANSAS CITY, Mo., April 13. W. J. Scanlan opened at the Coates last night to a large and enthusiastic audience. His engagement is for three nights. McNish, Johnson & Slavin's Minstrels did rare business at the Gillis April 9, 10. Charles Mitchell closed with them here.

New Management and a Rechristening.

INDIANAPOLIS, Ind., April 13. Sol Smith Russell at the Grand, Helene Adell in "Mothers" at the People's, and the type-setting exhibition at the Zoo. All had large houses last night. George C. Rogers takes half interest with Manager Gilmore of the Zoo on April 19. The house will have its name changed to Standard Theatre.

Everything Seems in the Flour City.

ROCHESTER, N. Y., April 15. The Rentz-Santley Co. opened at the Academy last night to "Standing Room Only." Robson and Crane in "The Comedy of Errors" at the Grand had a large and fashionable audience. The Casino Theatre had good business.

Illness of F. C. Bangs.

SPRINGFIELD, O., April 13. Frank Bangs was not here with "The Silver King" Co. He was taken sick in Columbus, O. Horace Vinton was substituted, and did excellently, considering that he assumed the part on so short a notice. Minnie Madden last night had a light house. Inclement weather was probably the cause.

The Forest City Doing Well.

CLEVELAND, O., April 13. At the Euclid, last night, Evans and Hoey had a fair-sized house. The "Two Johns" Co. made the Cleveland hang out its "S. R. O." legend. Reilly & Wood's Co. had a fair crowd at the Academy. At the People's, Hardie and Von Leer presented "A Brave Woman" to a large audience.

Dylln Beats "The Devil."

BURLINGTON, N. J., April 13. "The Devil's Auction" had a big house at the Grand last night. J. B. Dylln made a hit.

Fifteen Hundred.

LAFAYETTE, Ind., April 13. The Wilbur Co. opened in "Fanchon" last night to fifteen hundred people.

Bright for the Black Minstrels.

DETROIT, Mich., April 13. There was a black boom at Whitney's Opera-house last night, Kersands' Minstrels having a large house.

WEST VIRGINIA.

Parkersburg.—We have been enjoying a boom in amusements lately. Minnie Madden in "In Spite of All" came April 6 to fair business. She went to Marietta, O., 7, and took the Academy of Music orchestra with her. She played to big business, and the musician showed 7, 8, 9 and 10, and matinee 10, to the biggest business, at popular prices, this season. He goes to Cincinnati for a week. The city is flooded and packed with paper for the various attractions. Philip Phillips sang and showed his pictures at the M. E. Church 9 and 10, to good audiences. Bella Moore celebrates her 50th performance of "A Mountain Pink" here 13, and presents each lady with a photograph of herself. Ellis Family Bellringers 12, under the auspices of the W. C. T. U., and will do well. Joseph Murphy in "Kerry Gow" comes 17. The Academy of Music closes shortly for two weeks. He has secured the Academy for another term, and his patrons wish him as much success as heretofore. He has done much to elevate the standard of the stage here. The colored folks of the A. B. Church will give "Enlisted for the War" 22. A Bank has for the benefit of church. The United States Show and Great Eastern Menagerie has up some very fine paper for 28. T. J. Davis, representing Selts Brothers, was here last week. The Marietta College boys give a concert at the Presbyterian Church 13.

Wheeling.—Bella Moore, supported by Frank Hennig (an old Wheeling boy), will appear in "A Mountain Pink" April 14, with a matinee. Maggie Mitchell comes 16 and 17 and matinee. Lillian O'Leary appeared in "Pygmalion and Galatea" 5. "The Lady of Lyons" machine of 6 and "Dark Days" night of 6 to light business. Dix Engle, late of the Academy of Music, joined them here to look after the properties. Lillian Spencer drew small audiences 9, 10 and matinee 10, to see "Anselma." At the conclusion of the performance, Edith Sinclair in "A Box of Cash" drew fair houses last week. The house will remain idle week of 19, for needed repairs. O. C. Genther took charge of the Academy 9, as lessee and manager. Chas. Shay retiring. Dr. and Mrs. Gasmire, at their residence on Market street. "Young Mrs. Winthrop" comes 23 and 24. At the Academy of Music, Henry Chaffin in "Kit" this week. Edith Sinclair in "A Box of Cash" drew fair houses last week. The house will remain idle week of 19, for needed repairs. 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INDIANA

Silveropolis.—The badness of the season is evident by the fact that already things drag lack of attractions, and the season will close much earlier than last Spring.

MULLER'S OPERA-HOUSE.—The first booking is Muller and Murphy, April 15-17, in "Our Irish Visitors," a comedy of New York 22-24. The Juvenile "Milo-Co." under Fred S. Mordaunt, 9 and 10, did extremely well.

BROAD OPERA-HOUSE.—Sol Smith Russell in "Felix Krusk" is now on, separating 18. Haverly's "Melissa 15." "Zozo" was well booked.

THEATRE.—The main event this week is a one-texting tournament for State printers, for which \$10 is announced as the large prize, with three other ones to contestants. The winner will be a manager more fortunate than he that he has a winner. The tournament occurs in the amusement hall, while the showing place in the theatre: The Sisters Conson, Harry La Rose, Ada Burnett (third week), Fannie Pease (second week), Ida Florence, Toner and Bebel, Billy Stanford and Jas. Kelly. The past week's attraction was **THEATRICAL MUSEUM**.—Helene Adell, in "Idola," this week. Geo. Morton played "His Sin" ending 10 to a good average attendance, which is not up to the standard.

FINE TAGS.—The Juvenile "Mikado" Co., under Ed Mordaunt, lay off this week here, do show, the same principals and a somewhat reduced company, plays the cheap-price circuit on certain dates, Harris got four weeks, and Jacobs & Proctor seven. John C. Dickson entered suit in the Evansville, Ind., Superior Court 8 against James W. Morrissey, owner's manager, for \$3,000, alleged to have been advanced him for expenses, and to have lost it. Main partners, owing a half-interest in that place.

THE California Minstrelia, managed by Al Field, whose season 13, and Field will get ready to start with the Wallace Show. Al writes that he intends to take a minstrel tour next season in a special car on a larger scale. They are going through here on the I. B. & W. every night 7..... A Columbus friend writes me that the Barum skirmish car was laying there. The inference is that they are out of paper, as on that date (?) they did not commence billing against the Sells. Ada Burnett will probably go with the Doris concert..... The Harris & Proctor party left for their home at the turn of the year. In both St. Paul (12) and Minneapolis (19) they use the Exposition buildings, commencing under canvas 26..... The Doris and Barum cars will turn astward each other in Kentucky, where the two shows will have several battles to fight, if they do not meet in territory, which is understood to be covered by them..... Ed Havis says that the Inter-Ocean can put up 113 running feet of boards without a single application of paper..... Two contending spouters tried to talk at once in the State oratorical contest of English's 8, and were only subdued by the power of the moderator, who was reading the program memorandum which had arisen by stating that the rising stars of both young geniuses must "set" in their chairs, and that instantly. Some of the college talent that appears here annually needs gagging..... Jas. Kelly's "Widder" is no more..... Wm. J. Mills will have a comedy play, "The Anniversary," at the season's end.

The Doris Show will exhibit on the big grounds over the river, instead of in the baseball park..... A Buffalo man, P. J. Conlis, intends to back Milt G. Barlow in a minstrel enterprise next season. This is in conflict with the statement of T. P. & W., as to putting Barlow out in 38-7..... C. Coyote, who has been seen there last week..... Cole's pure force was ordered to report April 12..... The Monroe circus will go up the Ohio River from Cairo, Ill..... "Pop Corn" George Hall has again taken charge of his show that George W. De Haven has bought out, and will come with him..... The accounts they were in New Mexico. Instead of striking California, as I formerly stated, via Southern California and steamer, they will in all probability go over the Southern Pacific R. R..... Chief and Queen, the two elephants that O'Brien purchased from the Grand Seaside, are being sent to the States, and are obliged to be kept with their heads chained down to King, Burk & Co.'s Show, on account of the railroad strikes, having postponed their opening from April 17 to 24, at Belleville, Ill..... Andy Showers and Mlle. Ida Shoveliers, with their performing horses, dogs, and monkeys, are in St. Louis, being engaged with Kling, Barker & Co. for a good long time, and not at all likely to leave.

Frank Stokes and Andy Showers have but recently returned from the South, where they were reported to have done well with a flat-boat show..... E. J. Cross, like Winter in the lap of Spring, still sings here. He was initiated in the N. O. of Red Hot, and on Monday night, June 1, he commenced to wake 'em up with this Summer. He will have an entirely new idea of his own with the concert of the Doris Show..... Doris commenced his billing 9.

Fort Wayne.—Lent has somewhat affected the business of the theatres, although none have lost any money. At the Temple Maggie Mitchell played "Maggie, the Midget," March 31, to an audience that appreciated her efforts. J. T. Raymond had a fair house April 3, in "The Magistrate." Behan's Co., in "Eight Days' Wonder," did well. The Grand Opera House, Madden plays a return engagement 14..... The Breadwinner did a fair business at the Academy week of March 29, and the Lorne Dramatic Co., consisting of Maude Granger, Olive West, Ella Hunt, Helene Brooks, Revel Germaine, Ed. R. Travers, and Charles Brown and Chas. H. Mastayer, played week of April 5, presenting "Cora the Creole," "Camille," "From-Frou," and "Engaged." Olive West assumed the leading-role in "Engaged" and made a hit. This company should have drawn crowded houses; as it was, fair houses were the rule throughout the week. The household of horrors of the season did them a good deal of harm on two nights, and the Grand Opera House, 12, 13 and 14, Leono Bros. week of 19, and Kersands' Minstrels 26, 27 and 28..... The Hartkopf Anatomical Museum, purchased in Europe by parties in this country several years ago, is exhibiting here for one month. The managers have finished a tour of the United States, and will be back in about a week, and travel in a special car, exhibited here 10..... Belle Boyd is very much grieved over my statement that she recently lectured here to a \$7 house. I thought my information was derived from an authentic source, but have since learned (and I state by her request) that her gross receipts were about \$30, and that she lectured at the academy and not at the Metropolitan..... "Zozo" is looked at the Temple 16 and 17..... New faces at the Metropolitan week of 5 were Frank Emerson, Chas. Fremont, the De Haases, Ed. Huntley, Ella Thorne, the Rolands, Ada Johnson and Eva Ross. Week of 12: Crimmins Bros., Emma La Moss, May Raymond, Vic Davenport and Alice Young.

Madison.—At the Grand Opera-house, the Helene Adell Co. appeared week of April 5 to fair business. The Helene Minstrel Co. is booked for 13..... Branch O'Brien, Helene Adell's advance agent, was formerly dramatic critic on the *Herald Tribune*..... Annie Bennett, after her Denver engagement, had a new part to play, and a good one, and quite admirably in each instance..... J. K. Emmet has complimented the management of the Grand on their house.

Anderson.—Music Hall has been closed the past week..... J. McNamara, in advance of Haverly's Minstrelia, came to the city April 8..... A. B. Bennett returned home & having a good house, and a fine trade at Alexandria, Va., I. B. Bennett was engaged by the Messrs. Higgins for the balance of the season, commencing with a good house, and not at all short of his services were not required any longer, as they were going to play the Harris circuit and would not need an agent. Mr. Bennett feels indignant, as he had given up a position with Sackett & Wiggin, and had been asked to make the Crocker Co. for the summer season, commencing May 1..... H. Newman of this place has been engaged a Russian troupe, and will appear in the latter part of the season.

Lafayette.—The Grand was nicely filled April 6, to see Emma Abbott in "La Traviata." "The Pavements of Paris," upon the representation that they had a good house, and upon their way into the Grand for a third night, and upon the representation that they had a good house, performance Manager Caldwell informed them that they could leave their way out the same way they had come in. They left at 11 o'clock, and the Grand was full one week. A. B. Wilber's Madison-square Co., at 10 and 20c.

Logansport.—Bennett & Moulton's Opera Co. opened here April 5 to the largest house of the season. I was informed that Louise Essling, leading lady, was compelled to leave the stage on account of the trouble on account of sickness, Mae Bruce assuming her place. The company remains three nights, and are assured of a large house.

Greencastle.—Fred Felton has again taken the management of Edward Wodaska's Co. He intends to play towns in this section ranging in population from 3,000

Colorado, opening June 14. Miss Mattie Wood, who has been doing heavy leads, leaves the company, and on April 13 Florence Potter joins. The organization now embraces Edward Wolska, Clay Clement, R. Drouot, Jack Evans, J. J. Wallace, L. Holmes, James Arthur, Madeline Marshall, Florence Potter, Ad. Burton and Bessie Allen. J. J. Finney is agent.

Terre Haute.—At Naylor's, Murray & Murphy's "Irish Victrola" is booked for April 13. The house is dark last week. At the Grand, Reese & Max's Ideal Novelty Co. played to poor business last week. Nothing is booked for week of 13, which will, no doubt, prove fortunate for Manager Breinig. Geo. W. Mahara of this city has joined the Melville Sisters' Dramatic Co.

La Grange.—James Owen O'Connor as Othello April 4 gave satisfaction to a good-sized audience. Charles Hoffman's Casino was much admired. The Lewis comes 21. (This seems an error. Jeffrey Lewis is in San Francisco this week. Lillian Lewis will probably finish in Chicago 17, and it may be she who is meant.)—Ed. CLIPPER.

OHIO.

Cincinnati.—A marked change for the better affected theatrical circles last week, despite the bad set-back given business during the early part of the week, caused by inclement weather. All the attractions, being first-class, were naturally well-patronized. The event of the week was Manager Fennessy's opera of German opera by the Metropolitan Opera-house Co.

Grand Opera-house.—J. K. Emmet played to good business, but nothing to a good-sized audience, which was wont to characterize his visits to this city. Opening April 12, the McCaull Opera Co. in "The Mikado," 19, Lydia Thompson's Co. in "Oxygen."

Heuck's Opera-house.—The production of German opera upon a grand scale has been the occasion of brilliant applause, who welcomed the appearance of the Metropolitan Opera Co. in a triumphal procession. "Queen of Sheba" was presented Monday and Wednesday, and "Rienzi" Tuesday. Herr Sylva, as Wednesday, electrified his audience. The opening of J. T. Raymond, in "The Magistrate," 8, was the occasion of a crowded house. Opening 11, Rhea.

Hayden's Theatre.—Joe Hoffman in "Our Joan" was the recipient of good houses all the week. Opening 11, "The Wages of Sin."

Harris Museum.—The J. H. Keane Co. in "Mrs. Partington and Her Bad Boy Ike" have been the means of crowding Manager Harris' house. Opening 11, Lizzie May Umler in "Dad's Girl," 18, "Burr Oak."

People's Theatre.—Alice Oates, supported by a fair burlesque company, in "Robin Hood," did a good week's business. Opening 11, Frank Frayne in "St. Slocum," 18, Reilly & Wood's Co.

Korn & Minstrel's Theatre.—This new place seems to be getting its share of business. The show provided is good enough for anyone. Opening 12, The big-footed girl and her intended husband; Dick James, fair Albino; J. W. Coffey, "dude" skeleton; Gallet's bird theatre, Fiji cannibals and Zulu warriors. Stage show, and a variety of other things.

Johnson, Buffalo midget, Marion Brown, Ada Clifton, Frank Lewis and Storms and Edwards.

Vine-street Opera-house.—Manager Gabriel's face bore a contented expression, which is a sure sign that his business has been excellent. Opening 12, The De Haases, Minnie Kay, the Sharplies, Violetta Shelby and Milton Ross.

Crumps.—Frank Williams is in the city, having arrived from New Orleans. He leaves the "Michael Strogoff" Co. to manage the Matt Morgan Diorama Co. On 10 George Milton and Thomas Martin will fight a glove contest to the finish at the Vine-street 9. I. S. Van Cleve lectured at Nixon Hall to a big crowd 9. Julia Rice-King will give matinee recitals 15 and 16 at College Hall. Manager Harry Rainforth's wife is dangerously ill. Tommy Warren knocked out Burt Macham at the Vine-street 5. Another museum was threatened. Bonny Wilson is engaged as property man by Kohl & Middleton for the new museum. Rhea and her entire company had to walk several miles through the mountains of Tennessee, through rain and mire, the other night in order to fill an engagement at Knoxville. The heavy rain had washed away the railroad tracks. Theodore Thomsen, who arrived in this city May 3 to conduct the last rehearsal of the May Festival, Frank Bowers and his "shadow," Ludlow, are in the city with the rest of the "Wages of Sin" Co. Uncle John Robinson is not in good health. Treasurer Miller, of the Vine-street, is partially insane, and has been conveyed to the Cincinnati Hospital, where he is being tenderly nursed back to reason. Emma Smith of the Alice Oates Co. is a Cincinnati girl, and a pretty one, at that. The athletic exhibition at the People's 5 drew a very large house. The event of the evening was the catch-as-catch-can wrestling match between Edwin Bibby and James Faulkner. The first bout was won by Bibby in 9 minutes, the second bout by Faulkner in 26 minutes and the third by Faulkner in 28 minutes. The last fall was the most terrific contest ever witnessed by an audience. James Collins has leased the Grand Opera-house for next month, and will run light attractions at cheap prices. James Fox, of Harrison Co., arrived 8 to attend the funeral of his father-in-law.

Columbus.—At the Metropolitan Opera-house Prof. Fowler, phonologist, opened April 17 for two nights, with a return date 17. J. T. Raymond, in "The Magistrate" and "Col. Sellers," played to large business 5, 6. The "Silver King" Co. 7, and 8, had light houses. Frank C. Bangs was taken with typhoid fever 7, and was immediately sent home, his place being very well filled by Horace Vinton. Minnie Madden, 10, attracted a large audience to witness "In Spite of All." The ushers' benefit, 14, promises to be a splendid success. The Boston Philharmonic Orchestra, under the auspices of the Orpheus will follow with a two-night engagement, opening 15.

Grand Opera-house.—E. R. Lang's Comedy Company, in "Scheming," opened 12 for the week. Frank I. Frayne, in "St. Slocum," played to a remarkable week's business, closing 10. Mr. Frayne's little daughter Clara V. was unable to appear. She is now on the road to Cleveland, Ohio.

Schneider's Winter Garden.—Fit Williams and Louise Murio put in an appearance 11, to continue a week. Mitchell and Franklin, and Jennier, equilibrium, hold over.

Irma.—The Princeton College Glee Club will give an entertainment 16 at Lyndon Hall. Gilmore's Band are due May 1 at the Metropolitan. Miller, Okey & Freeman's roster appears this week in Circus Gossip.

Lima.—Maggie Mitchell, in "Fanchon," comes April 12. The advance sale is already very large, at increased prices. Minnie Madden, in "In Spite of All," 13; Henry Chanfrau, matinee and evening of 3, in "Kit." Kersands' Minstrels to a top-heavy house, it being city-election day. Rehans' "A Night Off" 8. In Music Hall the Quilns Club had a masquerade 7, and local talent, under W. E. Clark, concertized 9.

Youngstown.—Patrick Noonan, professionally known as Frank Ostley, died at the home of his parents, April 4. His age was twenty-five years. He was a song and dance and clog performer, and made his last appearance at Drew's Dime Museum, Cleveland, Ohio, with the Ostley Sisters. He had been ill for three weeks. His ailment was inflammation of the bowels.

Marquette.—At Cain's Theatre, Annie Livingston, Lester Parker, Bertie Kingold, Dolly and Roy, and Young and St. Claire.

Van Wert.—The Till Family played to empty chairs April 7, 8, and 9. This week, the Melville Sisters' Dramatic Co. Due 23, "Union Scout," for the benefit of the G. A. R. At the Grand 13, the Jai De Voi dance Club; 15, Nick Drum-corps (colored). At the Wilson Rink 13, Sylvester's Circus. The walking match last week did not pan out well. Master Fred G. Conrad, agent of the Melville Sisters, was in town last week, busting the billposters. Van Wert will be illuminated with natural gas.

Freemont.—F. Whipple of Toledo, who has leased the Opera-house, has been putting it in first-class shape. His first attraction will be Adelaide Moore in "As You Like It" April 16.

CANADA.

Toronto.—At the Grand Opera-house, Stetson's "Mikado" is billed for the week beginning April 12. This will make the third time during the present season "The Mikado" has been performed at the Grand, and each appearance has been greeted with increased enthusiasm and larger business. Adelaide Moore appeared in Shakespearean characters a half-week beginning 5, and drew fair houses. She was followed 7-10 by Modjeska, who was warmly received and did good business. At the Yonge-street Opera-house, Sheehan & Coyne's Specialty Co. is announced for week beginning 12. Pauline Markham closed a week of exceptionally good business 10.

Massachusetts.—The principal attractions of last week hold over, and they are greeted respectively pushed to success. After seeing Denham's Thompson's new drama, "The Old Homestead," played through to the drop of the green curtain, I am forced to record that the infant in no respect the superior of "Joshua Whitcomb." In the first place, the star, in his endeavor to be economical in his construction, has eliminated Ignacio Martinez and Julia Wilson, or, rather, Roundy the bootblack and Tot the crossing-sweeper, from his new play. They were particularly good features of "Joshua Whitcomb," and should have been weaved in somewhere in "The Old Homestead." The characters in the latter move on and out of the stage in grooves, in a ludicrous, jackass-like fashion, with no excuse for their exits or entrances. Mr. Thompson plays his support for all they're worth, too. He doubles them in, however, in elegant shape. The scenery is faithful and very picturesque. Walter Gale does a clever character bit as Happy Jack, a tramp sketch, in the first act. The first week's patronage was astonishingly good, and it would seem as if the send-off is to pan out quite profitably. This is the second and closing week. The American Opera Co. open April 19 for a week, and sing "Lohengrin" as the initial attraction. The Kralfys "Black Rock" begin a fortnight 25. An auction sale of the first ticket to the Actors' Fund benefit, 25, at this theatre, was held in the lobby evening of 9. Louis Aldrich officiated as auctioneer, and his persuasive powers, aided by the bidding along so lively that the pastebord fetched an even \$100. The purchaser was Mark C. Clark, proprietor of Clark's cabaret, and the Boston, which place every professional who has ever visited the Hub is pretty well acquainted with. The Salvini-Booth season begins May 3, and will be followed 17 by Chas. L. Davis "Alvin Koenig." Boston Museum.—"Prince Karl" has received the stamp of most emphatic approval from Bostonians, and Richard Mansfield has added another decided hit to his record. One delightful feature of the play is the wondrously droll assumption of J. Cool Dragon, a Chicago lawyer, by Willie Seymour. It is a moratorium in his line, and Mr. Seymour shows the honor with Mr. Mansfield. He has got the quaint make-up imaginable, and one of the funniest chuckles ever heard on the stage. Altogether, it is quite a creation. Business has been extremely good so far. This is the second week. Janish is underscored for April 26. Park Theatre.—The Davenport opened a week 12 with "Fedora." N. C. Goodwin's business in the Skating-rink fell off last week, and in consequence, his fortnight did not roll up the high figures reached on the first engagement a short time ago. Hoyt's Ray Baby Co. 19. Daisy Murdoch, the clever little southerner of Goodwin's Co., is quite a success. She has been a sufferer from lung troubles for some time, and is compelled to relinquish her part in "The Skating-rink" to Rachel Booth.

MASSACHUSETTS.

Hollis-street Theatre.—There seems to have been a drop in the business of "Nanon" at this theatre during the past two weeks. I have looked for large audiences and quite an extended run, but the opera almost seems to have sunk itself out as far as Boston is concerned, for I observe that the management of the Hollis are already announcing a new opera to be staged in the very near future. This is the third week of "Nanon."

Bijou Theatre.—"Emphatically and unequivocally a failure" must be recorded against "Arcadia." It did not do. To be sure there are scores of shapely girls in it, but the time has passed when fine forms and exorbitant bad puns alone will force an extravaganza to success here. It is still on, though, and I cannot say with any degree of accuracy when it is to "come off."

Globe Theatre.—"The Mikado" will be sung through the current week and next, and will then give way to Lotta, 26. The latter, during this engagement, will produce "The Odd Trick" ("Larks") for the first time in Boston.

Howard Athenaeum.—Shook & Collier's "Prisoner for Life" Co. began a week 12. J. H. Wallack's "Bandit King" Co. closed to big business last week. Tony Pastor's Co. open next week.

Windsor Theatre.—Harry D. Parker's "Hazel Kirke" Co. commenced a week 12. Wallace Wallace's Co. closed 10. Claire Scott next week.

World's Museum.—Dr. A. W. Watts shows us a door from Libby Prison this week. It's quite a curiosity. Another curio is Etta Lake, the elastic-skinned woman. The stage presents Harry Fielding and Maggie Walker. Chas. and Annie Whiting, Ed. and Effie, and Chas. McDonald, James and Frankie Hall, Ed. C. Smith, Jessie Carl, Dave Oaks and Jessie Boyd, Wiley Hamilton and C. W. Littlefield.

Austin & Stone's Museum.—Cervina, the glass-caster, is retained this week, and he is re-refered by John H. Craig, the heavy-weight, who has added to his Balboma the fire-king, the Murray Triplets, George Courtland, Zula Ayers, Stephens the London Punch, etc. The theatre presents Haley and Flynn, Prof. Neil Smith, Howard Sisters, Madler, Brahm Bros., Hanigan and Mainstone, May Arnott, Ellsworth Zola, Childred, Edmond, Williams, and Williams (Samuel and Chas.), and Lottie Robson. Business is really excellent, and on a visit last week your correspondent found a corking big matinee house.

Keith & Batcheller's Museum.—These managers continue to present "The Mikado" almost every night in the city. The dramatic comedy is doing well. It is a success. The variety end of the house is held up in good shape by John Hughes and Rose Lyle, Sam Archer, John Barker, S. M. Edwards, Billy Kaye and Ada Henry.

Lawrence.—Frederic Bryton, in "Forgiven," was at the Opera-house April 10, and to small audience. The day's playing on a holiday 8, had an immense house, the Lowell and Lawrence Rife Clubs being present and occupying the boxes on invitation of Manager Rife. Roland Reed, in "Humorous," was a good house. "Clio" 10, a good sale is made and a good house assured. Booked: 15, Edith Stannore, 21, Bloodgood's "Rose and Cio."

Taunton.—The Agnes Wallace-Villa Co. open April 12 for one week, with change of programme nightly. Margaret Mather, in "Lady of Lyons," 10, had large business. On 8, Frederic Bryton, in "Forgiven," was a success. The dramatic comedy is doing well. It is a success. The variety end of the house is held up in good shape by John Hughes and Rose Lyle, Sam Archer, John Barker, S. M. Edwards, Billy Kaye and Ada Henry.

Westfield.—Lizzie Evans will on April 13 dedicate our new Gem Opera-house to the Bellingers appeared here April 7. The harp solos of George Dean Spaulding were a feature. "The party performed in Quincy."

MICHIGAN.

Grand Rapids.—At Powers' Opera-house, Beecher lectured April 15; Minnie Madden 20, Emma Abbott 21. George C. Minn 5 and 6, in "Foot's Revenge" and "Richelieu," had big business. The house was run of financial trouble while here, but the company left all right. Salvini 7, playing "The Outlaw," had a very large house—not crowded, however. Prices were advanced to \$2. Salisbury's Troubadours had good houses 8 and 9. "Tom, Dick and Harry" slightly disappointed. At Bedmond's Opera-house, "Adamless Eden" 16. At Smith's Opera-house, week of 12: Matsudo Sorakichi in wrestling bouts with Aaron Butler of Illinois, Riley and Fey, Ed. Rush, Ed. Armstrong, Kattie Wolf, Marie Joel and Baby Gertrude. Retained: May Raymond, Johnny Ray, Emma Moulton, Sally Mason and Ed. Hillier, stage-manager. Business is good. "Sackett Hillier" Museum closed a big week's business 10—Jo-Jo's fault. For week of 12: New curios—Herr Haag, Yellowstone, Eric and Montana Bill, Ferrari, pin-machine, etc., remain. Stage—Hyde Baughman, J. W. McAndrew, Lizzie Adams, James A. Wall, Lena Foley, Odeley Sisters and Don Ferrer. Phil Ella-worth, the Websterian artist, severs his connection with this house 17. Salvini occupied a box at Minn's "Richelieu" 6. Will Peck leaves to join Cole 19. George Leonard, treasurer at Powers', benefits 20. Minnie Madden being the attraction. He should have a rouser. Fred attraction. Borge has bought a controlling interest in The Telegram's stock (a morning daily), and with Lloyd Breeze (his brother-in-law), will conduct a first-class newspaper, to be known as The Telegram-Herald. Breeze's late Herald being merged into the new paper. It will in no wise interfere with Mr. Berger's theatrical business, as Mr. Breeze will conduct the paper, he being general-manager and editor.

Flint.—At Music Hall a concert by local talent occurs April 12. Behan's "A Night Off" 13. Lilly Clay's "Adamless Eden" 14, Salisbury's Troubadours.

New York.—John L. Sullivan and Lester & Allen's Minstrels drew a large house 4, and were snowed here all day 5. On account of a severe storm, their train, which should have left before noon, did not leave until evening.

Jackson.—A. R. Wilber's Co., in a round of plays, filled Hibbard's Opera-house to standing room only, six nights, ending April 3. Maggie Mitchell, to a packed house at advanced prices, 7. Miss Maud Melville, leading soprano of the Wilber Co., and O. F. Anderson, musical director of the same, were married at the Commercial Hotel, in this city, the night of the 1st. An elegant banquet was gotten up, and participated in by the members of the company and others. Coming: Haverly's Minstrels 30.

Saginaw.—At the Teutonia Opera-house week ending April 3, the Starr Co. gave seven light operas to packed houses at cheap prices. They report good business as the Teutonia Opera-house. They report good business as the Teutonia Opera-house. They report good business as the Teutonia Opera-house.

Lansing.—At Buck's Opera-house Sol Smith Russell, in "Felix McNeuk," played to "Standing room only" April 7, Salisbury Troubadours 12, Emma Abbott 21.

Benton Harbor.—Katie Putnam, who is to close her thirty-eight weeks' season in Cincinnati May 1, will come to her farm near here for a much-needed rest.

KANSAS.

Atchison.—At Price's Opera-house, Miss Fry's Concert Co. appeared April 5 to large business. The Mexican Troupe Orchestra, after long waiting, have got a date—10. W. J. Scanlan, 9, will do a great business as the advance-sale speaks for itself. "Bunch of Keys" will appear 13, instead of 12, as stated in my last. Pyke's Opera Co., booked for 8, will not come, as they went to pieces at Kansas City, Mo. 3.

St. Joe.—In town 5, the guest of Prof. Louis Saper. From all reports, the gentlemen are writing an opera, which will be done for the first time in the Show will be with us early in June. At the Palace Rink, the Manto Band, Fan-El-Fitz and Daisy Irwin will appear during the month.

Lawrence.—At Bowersock Opera-house, Joseph Proctor, in "Nick of the Woods," played to the smallest house of the season at Madame Fry's Concert Co. did good business 3, and the Sparks' Co. in "A Bunch of Keys," had a crowded house 6. The coming attractions are: 15, W. J. Scanlan; 17, Buffalo Bill.

NEBRASKA.

Omaha.—Sanger's "Bunch of Keys" is the attraction announced for April 15 and 16. W. J. Scanlan, 6, played to very small business. "Shadows of a Great City," 9, had matinee 10, played large audiences. The People's Theatre is still dark.

Lincoln.—The attractions for April at Funk's are: Joseph Proctor 12, 13, "Bunch of Keys" 15, Boston Quinlet Club 19, Annie Pixley 22, Lillian Spencer 25, "Shadows of a Great City" 28, 29, to big business.

VIRGINIA.

Lynchburg.—Last week Moody and Sankey occupied the Opera-house April 7, 8 and 9 to the very large crowds ever within the walls of the place. There are only 900 numbered seats in the house, yet they issued 1,400 tickets, and seated them, throwing the doors open afterwards. Mr. Emerson will produce "Ten Nights in a Barroom" 23, 24 for his own benefit, and, as local opinion is a present topic of conversation, he will catch a crowded house. Jennie Winston comes 27, 28. "Only a Farmer's Daughter," and McNish, Johnson & Slavin come later on. The Virginia Minstrels open the new house in Farmville the latter part of this month.

OREGON.

Portland.—At the Casino "The Merry War" had a brilliant run of two weeks to immense houses. "The Pirates of Penzance" was given April 5 to a large house. It will be presented for one week. W. A. Thompson's benefit, 2, was highly successful. Mr. T. came East 7. The coming attractions will be "Estrella" and "Nanon." At the New Market, Anna Eva Fay and Prof. and Madame Stoen give spiritual seances 4, 5 and 6. The Tivoli is running to good business. Among the attractions are Mark Grayson, Stanley Brothers, Maurice Burns, John Donnelly, Chas. Nelson, Cogill Sisters, Frank Beaman and others.

UTAH.

Salt Lake City.—Mary Anderson's Co. opened March 30 to an audience that tested the capacity of the house. The engagement concluded 31 with "As You Like It." The prices were doubled. C. B. Bishop's Co. closed their season of three nights and a matinee after the second performance, owing to extremely poor business. Hanson's "Fantasia" April 13, 14, 15; McNish, Johnson & Slavin's Minstrels 16.

Ogden.—At Union Opera-house a three nights engagement of Prof. Hart (magician and gift show) closed April 10 to good houses.

ALABAMA.

Birmingham.—Manager O'Brien opened his house for the summer at cheap prices. Baker & Parnon's "Soap Bubble" came April 7 and 8. Devere's Specialty Co. 9 and 10. Rhea did not appear 20, on account of the floods. E. B. Bannum was booked last week, but cancelled. The Standard Co. entered its fourth week at the Casino Rink, still changing the programme and doing the "rush-ing" act.

FRANZ LISZT.

After an absence of forty-six years, Abbe Franz Liszt has revisited England, which he left with the intention of absenting himself from it for the remainder of his life. A portrait of the celebrated pianist and composer appears on The CLIPPER's first page this week. Liszt was born Oct. 22, 1811, at Raiding, Hungary, and when only nine years old, his precocious talent, displayed at a public concert, attracted the attention of some Hungarian nobles, who furnished the funds for his musical education during the six succeeding years. At Vienna he studied under such masters as Czerny, Salieri and Raudhartinger. In 1823 he published his first composition. Two years later his operetta "Don Sancha" was favorably received. After two years spent in Continental tours he visited England at the invitation of the Philharmonic Society, and made his debut in 1827 at the Society's third concert. He subsequently (1840) played at the Philharmonic concerts, but his reception by the majority of English musicians was strangely cold. He was regarded as a prodigy of technical skill, rather than as a competent interpreter of classical works, and the liberties he took with important compositions by Beethoven and Weber were generally condemned. That is why he quit England in such high dudgeon. Of late years Abbe Liszt has devoted himself to composition, and his fertility has resulted in a number of leading orchestral works, his "Saint Elizabeth" (oratorio) being among the best known.

As illustrative of the exhortive methods employed by the Abbe in times past to get work out of his musicians, the following is related by a Paris correspondent of The Mail and Express of this city:

"Three times in my life I have seen composers conduct their own compositions at rehearsals. Offenbach and Verdi astonished me; by Liszt I was terrified. His long gray hair falling on his shoulders, his iron wrists, his long fingers fatigued by the practice of the keyboard added to these his voice like thunder, made him almost a prodigy of terror. 'Trumpet, not so loud! Trombone, hold the note! Violin, you grate! Bass, thunder! Go ahead! All the band! Louder, louder, louder, still louder! Let everything crumble! Let the theatre collapse! Let the ceiling fall! Show me the heavens! Go ahead! More wind! More drums! Strike the bell! Roll drums! Bass drum—break the head! Go, go, strike, walk, run! Go ahead! break everything! Well done, my children! Good! Softly, now! Piano, pianissimo, I say! Like that, dying, smothered! More! die there, you also! One more sigh, one little groan, one light shiver! * * * Prolong the agony! * * * Very well, you are dead!'"

A London cable dated April 10 says: Abbe Liszt has been to Windsor. The Queen sent the royal carriage to the station—the first instance of the kind—and he was accompanied from his residence by the Queen's private director of music, the streets of Windsor were crowded and the royal household were assembled at the gates. Liszt gave the Queen an improvisation of the Rose Episode of "Saint Elizabeth," a nocturne of Chopin and the "Rhapsodie Hongroise." The Liszt fever continues strong.

NEW YORK.

Review of the Week.—The lightest house at the STAR during Judie's opening week was that of Wednesday, April 7, when the comedienne was seen in "La Perichole" for the first time in this city. It was a very stormy night, and the drop in the attendance could hardly be wondered at. Judie had previously tried "La Perichole" on tour here. Her New York presentation of it was only fairly agreeable. She does not please us in opera-bouffe as in her comedies, though her French auditors here applaud her with an intense vigor, in whatever line of work she appears. We hear it stated that in Paris she has never done "La Perichole," "La Belle Helene" or "La Grande Duchesse," and that these opera-bouffe productions were tried by her here for the first time. "La Belle Helene" was the bill to open the week, 5. On 6 "La Rousotte," a vaudeville-comedy, with a very little music, was sung for the first time in America. It was written to order for Judie by Meilhac, Halevy and Milland, with melodies by M. Boulard, a composer who has visited this country. An audience that was not at all large was mildly amused by the piece, which is a merry trifle, introducing Judie in a well-fitting role and affording M. Meilhac a splendid chance to make a hit in one of his favorite grotesque parts. "La Rousotte" was originally sung by Judie Jan. 28, 1881, at the Paris Varieties. "Niniche" was the bill April 8, "La Mascotte" 9, "La Belle Helene" matinee of 10 and "La Cosaque" evening of 10. "La Mascotte" drew one of the largest houses of the week. Lotta's week stand at the GRAND OPERA-HOUSE was profitable to her, and served on 8 to introduce her in a role new to this city. On that night, to a large house in which many of the authoress' friends were visible, Mrs. Charles A. Doremus "The Odd Trick" was acted for the first time in this city. The house was not disposed to be harsh in its judgment. Lotta was supplied with ample opportunity to perform all her little funny tricks, to change her economical costumes, to dance without over-exertion, to sing a new song—"That's the Idea," and to amuse her patrons generally, as usual. Judged, however, from a literary or artistic standpoint, Mrs. Doremus and Lotta can hardly lay claim to the merit of adding anything worth preserving to the literature of the stage. The title has nothing to do with the play, and was chosen upon compulsion of avoiding John Stetson's priority on the name "Larks," under which this piece of Lotta's had been acted until it came here. Mr. Stetson years ago owned a burlesque affair called "Larks," and it had been forgotten until the advent of Mrs. Doremus' similarly-christened comedy. At first he objected to the use of the title by Lotta, but we believe he has since concluded to allow her to retain it if she wishes. Lotta will probably make money out of "Larks," and that is the prime object of the piece. There were no changes at the Bijou, HARRIS-PARK, CASINO, DALY'S, NIBLO'S, FIFTH AVENUE, THALIA, LYCEUM, STANDARD, UNION-SQUARE, MADISON-SQUARE and FORTY-SEVENTH STREET THEATRES. Aimee closed a good week at the PEOPLE'S 10. The "May Blossom" Co. at the WINDSOR, Crossen's "Banker's Daughter" Co. at THIRD-AVENUE, "A Rag Baby" at the HARLEM COMIQUE, N. S. Wood at the Mr. MORRIS and a variety company at the COMEDY also closed weeks 10. "She Stoops to Conquer" was last week's stop-gap at WALLACE'S. The American Opera Co. continue at the ACADEMY. Har-num's second week at MADISON-SQUARE GARDEN closed 7 to excellent business. The event of the week at TONY PASTOR'S was Harry S. Sanderson's benefit, afternoon of 8. The house was packed, of course, and a good share of the audience was of professional composition, indicating the popularity of the beneficiary among his people. A surprise greeted Mr. Sanderson in the presentation to him of a horse and two-seated Surrey wagon. A. C. Moreland made the speech, and Mr. Sanderson neatly retaliated. A bust of John McCullough was received by the beneficiary from Daniel Sully. The volunteers included "Peppita," "Leather Patch," "Little Tycoon" and "Evangeline" people, with Jennie Yeomans, Mame, Otilie, Evelyn Granville, George Lingard, George Homer, Tim Murphy, J. E. Kelly and others. The benefit for Fire-chief Mahedy's widow, at the WINDSOR afternoon of 9, drew a crowded house and realized, through sales far beyond the capacity of the house, \$5,000. Lizzie Kealey was among the volunteers, we noticed. It was, we believe, her first appearance here since her return from England. She and W. B. Cahill did a sketch.

Everybody who knows Wesley Sisson will be glad to hear that he is to be executive manager of the coming American tour of the Meiningen players. He closed his contracts April 9. "I wish THE CLIPPER would say," he remarked, "that all the promises as to this company will be carried out. We have the necessary \$50,000 guaranteed, and everything is finished in the preliminary line. The company of ninety-five people will sail from Bremen in October on a special steamer, and will open Oct. 25, at one of New York's best houses, for four weeks. Afterwards they will tour the big cities, and may go to Frisco. Their repertory includes 'Julius Caesar,' 'Macbeth,' 'Romeo and Juliet,' 'Huguenots,' 'Twelfth Night,' 'William Tell,' 'The Robbers,' 'A Winter's Tale,' 'Tempest of the Shrew' and other plays. Adolph Neumann will be the artistic-director of the representations, and he is quite as confident as I am of the entire success of the venture. It will be a 3 attraction. We see no reason why such a world-known troupe should not play here to business as large as Henry Irving's." Mr. Sisson adds that the managerial firm of Sisson & Hilliard of the Brooklyn Criterion will remain intact to the close of the present season. They have made a neat little thing out of the new house, and have drawn to it a client of whose continued support they are reasonably sure.

FOURTEENTH-STREET THEATRE.—"Evangeline" is in its closing weeks. Mr. Rice will take his people out after May 1, opening 3 in Brooklyn, 10 in Philadelphia, and 24 in Chicago. It is at present intended that the Fourteenth-street will be played by combinations from May 3 throughout the Summer. Ernest Harvier, as receiver of Bartley Campbell's affairs, will act as manager of the house. He says he has already cleared \$2,000 in indebtedness of the dramatist, and hopes the Summer season will at least pay a little more than the monthly rent (\$1,000) of the house. His opening attraction had not been decided upon up to April 10. Mr. Campbell, he adds, will continue "The White Slave" on tour next season, but will drop "Clio." He denies that "Siberia" will be shelved, as given out by T. B. Macdonough. When the partnership litigation between Mr. Macdonough and Mr. Campbell shall have ended, Mr. Campbell will secure the remaining interest in "Siberia" and continue it on the road. At present he is in Canada with the "Clio" Co., and Mr. Harvier does not know whether he has any novelties in preparation.

C. A. CHIZZOLA is full of hope for the success of the Booth-Salvini season. He told a CLIPPER representative April 9 that the company would positively include Mrs. Bowers, Marie Wainwright, young Salvini and the leading members of the present Booth and Salvini support. A few others are now being negotiated with, C. W. Coulcock among the number. Mr. Chizzola adds that the tickets will not be placed at gift-edged prices, as at first thought probable. For the four performances in either Boston, New York or Philadelphia \$12 would

buy a season-ticket, and seats for single nights will be proportionately low. If Brooklyn is played at all, it will be for one night only. Sign Salvi will return to his Italian home at once after the close of the joint engagement. Mr. Chizzola is positive that he will not again be seen in this country. Young Salvini, he adds, has a stellar tour in partial prospect here for next season.

MANAGER AUGUSTUS PITOU remains in the city, preparing for W. J. Scanlan's coming, Easter-week and the next, at Niblo's Garden. "We have been forty weeks out," he said to THE CLIPPER, "and will close about the last week in May. We have had but one losing night in all our travels. The fact speaks for itself. 'Shane-na-Lawn' will be retained as our principal piece next season, but there will be some important changes in the company."

EDWARD HARRISON appeared at Jefferson Market March 9, with his little son Eddie, whose head was swathed in linen bandages. Johnny Wild and Martin W. Hanley were also in court. Mr. Harrison had procured a warrant for the arrest of Mrs. Mary Mollison of No. 210 West 17th street, whom he alleged to be pulling his boy's ear so that it was partly torn from the head. Mrs. Mollison, a very nervous woman, admitted that she seized the boy by the ear, but did not intend to hurt him. He had quarrelled with her boy George, who ran into the house crying, and told her that Eddie Harrison had whipped him. Mr. Harrison had no desire to prosecute the lady, merely wishing that she should be admonished. Justice Welde did that, and then discharged her.

THE funeral services over the remains of Maude Stuart were held at 217 West 40th street afternoon of April 8. Rev. Dr. Houghton officiated. There were many floral offerings. The black broadcloth casket was mounted with a plate thus inscribed: "Maude Stuart, beloved wife of Frederic De Belleville. The remains were taken to a receiving-vault in this city, and will be finally interred in Green-Wood Cemetery, at Brooklyn, New York, on the 10th inst. among the mourners. The dead girl's child was christened Frederic Robert De Belleville. None of the obituaries have yet correctly given the birthplace of Maude Stuart. She was born at Knightstown, Ind. (about thirty-five miles west of Richmond), her father being R. M. Grubb, brother of John W. Grubb, a wholesale grocer of Richmond. Before going on the stage professionally she acquired a state reputation as an elocutist. Her father is the foster-father of Gus Williams. The latter was a drummer-boy in Col. Grubb's regiment during the war, and afterwards Col. Grubb helped him in his chosen profession."

THE ACTORS' FUND TRUSTEES April 8 took measures to give a Sunday night benefit concert at the Metropolitan Opera-house shortly. A committee was appointed to lay out the programme for the dedication of the new lots in Evergreen Cemetery, June 8. During the past five weeks \$1,012.76 was spent in relief work, and \$290 for funerals.

ANTOINETTE DE KONSTK's opera, "The Sultan of Zanzibar," will have its first presentation May 8 at the Academy of Music. Bonfanti will lead the ballet. Isadora Martinez and M. Richard (tenor) will be in the cast. Mr. Richard is a Frenchman, and is announced as new to this country. The librettist's identity has not been divulged.

CHARLES O. CRAIG was taken to Bellevue Hospital April 8, suffering from a pistol-shot wound in the groin. He explained that it was an accident, and a careless handling of the weapon being the cause. He denied a rumor that there had been a row, but would

RATES.
 SUBSCRIPTION.—One year in advance, \$4; six months, \$2; three months, \$1. Foreign postage extra. Single copies, 10 cents. Advertisements when paid for three months in advance. Department notices copied from and credited to other journals, 50 cents per line.
 OUR TERMS ARE CASH.—Advertisements must be paid for at the time of insertion. The CLIPPER is issued every Wednesday morning. The outside pages (10) TO PRESS ON MONDAY, and the inside pages on Tuesday evening.
 Remitt by express money-order, check, P. O. order or registered letter.
 Make all orders payable to and address all communications to
 THE FRANK QUEEN PUBLISHING CO. (Limited),
 P. O. Box 3, 75 NASSAU ST., NEW YORK.
 BENJAMIN GAINO, MANAGING EDITOR.

THE NEW YORK CLIPPER

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SATURDAY, APRIL 17, 1886.

ANSWERS TO CORRESPONDENTS.

No Replies by Mail or Telegraph.
 LETTERS THAT DO NOT REACH US UNTIL MONDAY MORNING WILL NOT BE ANSWERED UNTIL THE FOLLOWING WEEK.

AMUSEMENT ANSWERS.

ADDRESS OF WHEREABOUTS NOT GIVEN. THOSE IN QUERT OF SUCH SHORTLY AS ANY OTHER CASE OF THE CLIPPER OFFICE.

O. V. W.—"Will you inform me when 'The Ragpicker of Paris' was produced at the Bowers Theatre, with J. B. Sturdy as Father Jean? It must have been between 1865 and 1870." As that drama was played at the Bowers Theatre, and was written by J. B. Sturdy, it is not surprising that it should have been produced there. It is not surprising that it should have been produced there. It is not surprising that it should have been produced there.

McMillan, St. Louis.—The strength is apt to vary with nearly all such companies, it depending upon the cities visited. The two are reported to be man and wife. This column is not for the purpose of making known in advance the intentions of companies or performers. Which James Robinson? We ask this merely to show you that we could not answer yours. You need not answer ours.

S. B. J. Providence.—"I. When was 'The Two Orphans' first produced at the Union-square Theatre? 2. Did Frederick Warder ever play Pierre Frochard with P. O. Hanger Co. or any other, if so, when?" 1. Dec. 21, 1874. 2. It is quite possible that he has played it, but we do not propose to vex ourselves hunting for the when. If the matter is of any importance to you, write to Mr. Warder.

W. C. R. Clinton.—"Was Ada Gilman, Harold Vosburg's wife?" 2. Was John Jack and Annie Fern ever in the Western country with Harrigan and Hart?" 1. Not that we know of. But who is Harold Vosburg? 2. We guess not, unless in a railroad train or stopping at the same hotel. Professionally, the two pair could never have had much use for each other.

CONSTANT READER, Mendocino.—1. Our files do not show that any military drama was played at the Arch-street Theatre, Philadelphia, in 1874. 2. "Field and Finesse" was played in Pittsburgh, Pa., Oct. 31, 1874. It is a military drama, and was written by J. B. Sturdy. 3. You can always ascertain if a play is copyrighted in this country by sending fifty cents to the Librarian of Congress, Washington, D. C.

SAM BURT.—A. Freudenberg, Carrington street, Adelaide, South Australia, wishes to hear tidings of this burlesque. He had supposed him dead for years, but has lately heard that he is residing in this country. If Burt is alive, Mr. F. wishes to correspond with him relative to his (Burt's) youngest daughter, Sophie Caroline, whom Mr. F. has had in his care for the last five years.

C. H. M. Boston.—T. M. Hengler writes us that we were correct as to the first appearance in Boston of the team of Delephant and Hengler, and as to their not playing at any time at Morris Bros. Opera house. He cannot remember that they ever played there. There was an attempt to organize Morris Bros., Delephant and Hengler's Minstrels, but it fell through.

INTERESTED READER, Rochester.—1. I do not profess to know anything about the man's private affairs. 2. Our route list, published weekly, is for the purpose of supplying dates. When we do not publish it, it means either that the company are not traveling, or that they have not sent us their routes.

D. M. M. Buffalo.—Why don't you read our paper instead of asking questions? Maud Harrison has been a prominent actress on the American stage for about ten years. She was for many years at the Union-square Theatre or in its traveling companies, and she is at the Madison-square Theatre now.

W. A. L. P. St. Louis.—1. You can procure a copyright by sending one dollar and a printed copy of the title of the thing to be copyrighted to the Librarian of Congress, D. C. That will entitle you to go to law with anybody who infringes, and prove your case in court. 2. See THE CLIPPER ANNUAL for 1886.

C. B. Springfield.—1. Ten dollars a night is a fair royalty. 2. How to collect it would depend upon the character and the route of the company. It could be determined when you and the other parties, with the aid of a lawyer, draw up the contract as to the royalty.

O. J. C. Rochester.—1. That is a private affair. We know her true name, but it has never been published. 2. Masters of the kind are made known through our news-columns as soon as we hear of them.

J. W. L. Allegheny.—1. Ed. James, whose card see in our business-columns, can send you catalogues. 2. "The Danites" is not a free play. It is not published.

READER.—The Keenes never played at Wallack's old theatre. Mr. and Mrs. Charles Keen played at the Broadway Theatre about 1866. That had been Wallack's Theatre.

as B had said that A's aces were good. The fact that B, after A had taken in the money, betthought himself that as he had seen also, he might have a higher odd card than A is of no service to B. He should have shown his cards down at the proper time, instead of trying to hide what he had been betting on. It was simply necessary for A to show the aces he had said he had to entitle him to the pot. If he hadn't aces or better, the acknowledgment B had made by misrepresentation, having been drawn from him by misrepresentation.

H. H. C. Cleveland.—As long as you have agreed to the special play that a man must make his last point you had better agree also as to what ought to be done when a muddle has resulted from the original agreement, which simply says, "How could the gift make A sixteen, as you say it did, when you show that, by the special agreement, he was not yet fifteen? As auction-pitch is played properly, A was out on the gift. As you two probably meant to play it, B is out on his high, having made the three he gave.

E. W.—You saw that on page 40. Had you looked in the first column of page 46, in the same issue, you would have seen that the question was not four sizes and an ace. The wrong statement on one side of the paper was corrected, and the other was corrected again last week, to make doubly sure.

JACKPOT.—1. A sequence-flush, when it is agreed to play it, will beat four-of-a-kind. A simple straight has two different values. It should be agreed, when it is agreed to play it, as to what it will beat. Next time please state your disputes. 2. Of course, C can raise over B's call of A.

H. J. R. Richmond.—There was no valid reason for A's lifting the trump on those cards, short of knowledge as to how the cards lay in the hands of others. He should have turned it down, on general principles.

STUBBORN, Montreal.—A wins the game. B should have called out on his cards long before. The reason he did not was probably that he was not sure he had them, and was afraid to call lest he lose the game in penalty of claim and what he had not.

G. S. Newark.—Having no eight, to which he built, A could not build to nine at his next play, for the reason that he forfeited the game for building to what he had not.

DA. J. H. Wisconsin.—Anybody can shuffle them. The dealer is not to enjoy a "stacking" picnic. After the others have shuffled, the dealer can shuffle again. He has the last shuffle.

J. H. F. New Orleans.—At whist-poker the widow has not necessarily to be turned away when the dealer has knocked. It must be turned then, because all the players have passed it.

NO SIGNATURE.—It was an error, owing to a use of the wrong party's name. High-jack goes out before low-game when each have two to go, and Jack went out instead of Jim.

SUSSEX, Milton Mills.—A will win the game if he has high and low. The taking in of Jack by B does not entitle the jack to be counted in advance of high or low, no matter when the latter may be made.

SPRINGBROOK.—State the actual case—never mind putting conditions. It would make considerable difference whether he, who closes is the last man of the first to have a say.

D. T. Rochester.—What should be led under those circumstances is simply a matter of opinion. It depends much upon a knowledge of his partner's style of play.

J. B. R. Youngstown.—As long as by agreement you permitted him to pass on a jackpot and come in later, he could bet to his heart's content.

L. O. E. Ottawa.—B was not required to play the ace of clubs to the left-bower led, spades being trumps.

MEKIDEN.—A went out on his low, which counted before the high, jack and game of C, who wanted three.

C. G. Detroit.—The cards have been known to come out that way on a square deal.

SPRINGBROOK.—The next man can take the widow. See reply to "J. H. F., New Orleans."

information of someone who may wish to give the matter publicity in another quarter.
 REVELAN SUBSCRIBER, Boston.—1. Bob Brette was never champion of England. 2. He was in America, and for some time kept a public house in Pittsburgh, Pa. 3. He was a white man. Bob Travers was colored.

DICE, DOMINOS, ETC.
 FARWELL, Chicago.—The dice must be rolled out clear of the box to constitute a valid shake.
 P. M. Buffalo.—There was no tie, as poker-dice is properly played. If by agreement or tacit understanding you were, as some do under the erroneous notion that they can play card-poker with dice, making aces high, it is not necessarily a tie even then. The next highest die to the ace will determine. An odd six will win against an odd five.

AQUATIC.
 W. H. J. M.—The clause in the amateur definition reading: "Who has never been employed in any occupation involving any use of the car or paddle" will probably be held to apply to his case, but we are not aware that the question has ever been brought before the executive committee of the N. A. A. O., which is the proper body to settle it.

MISCELLANEOUS.
 T. B. Topeka.—1. The wager was settled by the decision of the authority agreed upon. If the winner is satisfied that the decision is wrong, there is nothing to hinder him from waiting his right to claim the money, whereupon the wager would become a draw. 2. See Baseball.

A. B. C.—Apply to any police-judge. You can have the junior arrested and sent to some reformatory institution.

M. J. D. Dallas.—We cannot decide your bet until we have been told in what way the election was illegal. It may have been that H. was ineligible to be a candidate, which would make a draw. If it was because there had been false returns, and if the office has been awarded some other candidate, then you win.

F. S. D. Rochester.—The distance is about five hundred feet, we should judge.
 LOOKUP, Brooklyn.—You can probably ascertain that by looking up an old school-arithmetical. The valuations in the different states were taught in our schools up to about thirty years ago, if not later. You have not informed us as to the period. For a long time a Pennsylvania shilling—called a levy, not a shilling—was twelve and a half cents; but in 1741 an edict was issued requiring the English half-penny to be valued at fifteen to the shilling.

AMATEUR.—See the card of Ed. James in our business columns, and address him.
 B. K. Galveston.—A is right. He made it.

CHESS.

To Correspondents.

H. A. FANSTAL, Detroit.—Answered, as requested.
 PITMAN C. C. Brooklyn.—See below; we should be pleased to hear from you often; who are your opponents? 1. P to K4. 2. P to K3. 3. P to K4. 4. P to K3. 5. P to K4. 6. P to K3. 7. P to K4. 8. P to K3. 9. P to K4. 10. P to K3. 11. P to K4. 12. P to K3. 13. P to K4. 14. P to K3. 15. P to K4. 16. P to K3. 17. P to K4. 18. P to K3. 19. P to K4. 20. P to K3. 21. P to K4. 22. P to K3. 23. P to K4. 24. P to K3. 25. P to K4. 26. P to K3. 27. P to K4. 28. P to K3. 29. P to K4. 30. P to K3. 31. P to K4. 32. P to K3. 33. P to K4. 34. P to K3. 35. P to K4. 36. P to K3. 37. P to K4. 38. P to K3. 39. P to K4. 40. P to K3. 41. P to K4. 42. P to K3. 43. P to K4. 44. P to K3. 45. P to K4. 46. P to K3. 47. P to K4. 48. P to K3. 49. P to K4. 50. P to K3. 51. P to K4. 52. P to K3. 53. P to K4. 54. P to K3. 55. P to K4. 56. P to K3. 57. P to K4. 58. P to K3. 59. P to K4. 60. P to K3. 61. P to K4. 62. P to K3. 63. P to K4. 64. P to K3. 65. P to K4. 66. P to K3. 67. P to K4. 68. P to K3. 69. P to K4. 70. 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LIGHT-WEIGHT ATHLETICS.

There was almost a full house at Turn Hall, this evening of April 6, when the all-around competition, open to 125 lbs. athletes, took place under the management of the Lenox Club. Four events were included in the competition, for which the entries were limited, and the result was as follows: Pushing up heaviest dumbbells—Harry Pettitt, Brooklyn, first; J. C. Schenkel, Young Men's Christian Association, second. Indian club—wings—Pettitt, first; Schenkel, second. Running high jump—Schenkel, first, 4 ft. 10 in.; Pettitt, second. The judges' award on the whole competition was in favor of Pettitt, who was credited with twelve points; Schenkel second, seven. The evening was filled out with sparring bouts between H. Flanagan and Al. Conroy, J. Lynch and J. Van Houten, Joe Smith and Pettitt, Frank Sahulka and an apt pupil and McGinty and Trolan; together with an exhibition of catch-as-catch-can wrestling by Kenny and Flynn, Pastime A. C. The spectators were composed of a large part of members of the Turn Verein and other German organizations, and they proved themselves capable of appreciating and fully enjoying a pleasing entertainment.

ON THE TRAIL.

The New York Hare and Hounds held their semi-monthly paper-chase April 10. The weather was particularly favorable for outdoor sport, but the participating athletes were not as numerous as might have been expected under the circumstances. The starting point was the Park View Hotel, near Jerome Park, Fordham, and the hares, S. A. French and W. S. Vosburgh, led the pack a merry dance across the Park and as far as South Yonkers, thence to Riverdale to Van Courtlandt, and then home by way of the Mosher Woods and Jerome Park. The journey covered high eleven miles, and the country traversed being quite rough, the boys were pretty well fagged out and thoroughly exhausted when they reached the finish. The first of the pack to arrive being C. F. Brandt, followed by H. H. Smith, W. Morgan and the rest.

LARKIN'S SNOWSHOEING PERFORMANCE.

We have received the following in substantiation of the recently reported fast time accomplished on snowshoes by B. W. Larkin in Canada: EDITOR N. Y. CLIPPER—Sir: I beg to inform you that the following records were made by Robert W. Larkin of the Shamrock S. C. In the five-mile snowshoe race for the championship, held on March 27 on the record track of the Shamrock Lacrosse Club: 2 1/2 miles, 15m. 55s.; 3 miles, 19m. 11s.; 3 1/4 miles, 22m. 32s.; 4 miles, 25m. 52s.; 4 1/4 miles, 29m. 10s.; 5 miles, 32m. 18s. At the conclusion of the race the following certificate was signed: We, the undersigned, judges and timekeepers of the snowshoeing race, the Shamrock Lacrosse grounds, March 27, 1896, vouch for the above time as correct. Judges—S. O. Shorrey, C. H. Dobbin and H. L. Liddell; timekeepers—P. R. Adams, D. C. McNaughton, M. J. Polan and J. Scully. Your obedient servant, W. J. BARTLEY, hon. secy.

A BOWLING MATCH between selected teams from the Franklin Club of this city and the Chestnuts of Brooklyn, ten on a side, was played April 9, at the Tennis Building alleys. The Franklins won by sixty-seven points. Capt. H. A. Maclean of the winning team making the highest score, 115. H. C. P. Adams headed the losing side, with 202.

THE Chico (Cal.) Athletic Club recently elected the following officers: President, R. H. Schuster; secretary, E. N. Schmitt; treasurer, J. H. Gumbly; treasurer, Sterling Dunn; sergeant-at-arms, Fred Steves.

THE deciding game of a series of three between the teams of the N. Y. A. C. Bowling Club and the Palma B. C. of Jersey City, played April 8, resulted in the victory of the latter by a score of 1,620 to 1,555.

THE TEAM of the New York Junior Lacrosse Club last week organized by choosing these officers: Captain, Matt Taylor; secretary, E. Chapin; treasurer, E. H. Sears.

FOOTBALL MATCH at Prospect Park, Brooklyn, April 10, between the Riverside and Trenton Clubs, ended in a draw, each side securing a goal.

THE TURF.

WEST-SIDE PARK RACES.

The running meeting at the track in Jersey City, N. J., opened on Wednesday, April 9, with the result shown: Purse \$225, four and a half furlongs—J. Croker's Interpreter, aged, 135lb, first, in 1:04; Freida, 5-121, favorite, second, by a couple of lengths; Will Davis, aged, 126, third, by the same distance. Purse \$225, six furlongs—Muir Bros' Carley B., 6-117, favorite, first, in 1:26; Billy Mack, 4-121, second, by a length; Ganley, 4-110, third, six lengths off. Purse \$225, selling allowances, five furlongs—Muir Bros' Carley B., 6-121, favorite, first, in 1:10; Ganley, 4-110, second, by over a length; Freida, 5-121, third, by a length. Hurdle race, five furlongs, a mile and a furlong—Croker's Interpreter, aged, 146, favorite, first, in 2:15; Woodcraft, aged, 146, second, by four lengths; One King, aged, 146, third. Racing was continued on 9 with a small attendance and a series of rather uninteresting races was rendered sensational by an accident which resulted in severe injuries to jockey Post and to the horse. Result: Purse \$225, all ages, five furlongs—Ganley & Co's Witch, 3-91, first, in 1:08; Alanoke, 6-109, favorite, second, by two lengths; Odette, aged, 105, third, by the same distance. Purse \$225, seven furlongs—Ganley & Co's Witch, 3-91, first, in 1:22; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, six furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, seven furlongs—Ganley & Co's Witch, 3-91, first, in 1:25; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, eight furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, nine furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, ten furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, eleven furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, twelve furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, thirteen furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, fourteen furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, fifteen furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, sixteen furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, seventeen furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, eighteen furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, nineteen furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, twenty furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, twenty-one furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, twenty-two furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, twenty-three furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, twenty-four furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, twenty-five furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, twenty-six furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, twenty-seven furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, twenty-eight furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, twenty-nine furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, thirty furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, thirty-one furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, thirty-two furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, thirty-three furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, thirty-four furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, thirty-five furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, thirty-six furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, thirty-seven furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, thirty-eight furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, thirty-nine furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, forty furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, forty-one furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, forty-two furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, forty-three furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, forty-four furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, forty-five furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, forty-six furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, forty-seven furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, forty-eight furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, forty-nine furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, fifty furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, fifty-one furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, fifty-two furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, fifty-three furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, fifty-four furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, fifty-five furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, fifty-six furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, fifty-seven furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. 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Purse \$225, selling allowances, sixty-three furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, sixty-four furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, sixty-five furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, sixty-six furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, sixty-seven furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. 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Purse \$225, selling allowances, seventy-three furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, seventy-four furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, seventy-five furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, seventy-six furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, seventy-seven furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, seventy-eight furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, seventy-nine furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, eighty furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, eighty-one furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, eighty-two furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, eighty-three furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, eighty-four furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, eighty-five furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, eighty-six furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, eighty-seven furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, eighty-eight furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, eighty-nine furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, ninety furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, ninety-one furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, ninety-two furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, ninety-three furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, ninety-four furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, ninety-five furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, ninety-six furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, ninety-seven furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, ninety-eight furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, ninety-nine furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, one hundred furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, one hundred and one furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, one hundred and two furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, one hundred and three furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, one hundred and four furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, one hundred and five furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, one hundred and six furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, one hundred and seven furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, one hundred and eight furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, one hundred and nine furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, one hundred and ten furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, one hundred and eleven furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, one hundred and twelve furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, one hundred and thirteen furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, one hundred and fourteen furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, one hundred and fifteen furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, one hundred and sixteen furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, one hundred and seventeen furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, one hundred and eighteen furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, one hundred and nineteen furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, one hundred and twenty furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, one hundred and twenty-one furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, one hundred and twenty-two furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, one hundred and twenty-three furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, one hundred and twenty-four furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, one hundred and twenty-five furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, one hundred and twenty-six furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, one hundred and twenty-seven furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, one hundred and twenty-eight furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, one hundred and twenty-nine furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, one hundred and thirty furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, one hundred and thirty-one furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, one hundred and thirty-two furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, one hundred and thirty-three furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, one hundred and thirty-four furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, one hundred and thirty-five furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, one hundred and thirty-six furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, one hundred and thirty-seven furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, one hundred and thirty-eight furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, one hundred and thirty-nine furlongs—Ganley & Co's Witch, 3-91, first, in 1:26; Carley B., 6-114, second, by half a length; Ganley, 4-103, third, by a neck. Purse \$225, selling allowances, one hundred and forty furlongs—Muir Bros' Carley B., 6-145, favorite, first, in 1:24; Ganley, 4-143, second, by half a length; Will Davis, aged, 145, third, by a length. Purse \$225, selling allowances, one hundred and forty-one furlongs—Ganley

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STAGE FACT & LYRIC FANCY.

GARNERING OF SANCTUM SWEEPINGS.

The popularity of the bang is revived among "the merry, merry chorus." One of our contributors who seldom drops into rhyme has been moved to forget himself thus:

SYLVIA'S SAUCY BANG.
Tell me not, ye mocking cynics, that the classic days
have fled—
That the homage paid to Venus ne'er hath crowned a
modern head:
Of Salina's golden tresses once a famous poet sang,
But those shining locks are rivalled by my Sylvia's
saucy bang!
Helen? Lovely, 'tis admitted! Cleopatra? Charming,
too.
(If the record left by Antony is granted to be true);
So were Sappho, Juno, Psyche—so were all that classic
sage;
But we modern Knights of Beauty swear by Sylvia's
saucy bang!
By Jove! these quaint romances of the very long ago
Seen some dreamer's idle fancies breathed in verse
of rippling flow;
But our modern rhymester's loyal, and I faith would
sooner hang
Then forewar inditing couplets to his Sylvia's saucy
bang!
Sure, if Cupid's dart were leveled at your ancient
beauty's brow,
Though it glanced the fair white target, still 'twould
miss its mark! Yet now
Not a shaft but loves to linger in the gold-veils that
o'erhang
The blue eyes of my Sylvia—Sylvia with the saucy
bang!
But, alas! my muse was wayward. Sylvia was in
negligé
When yesterday I hinted at the subject of my lay.
Shades of Chaucer! at her tantalizing laugh the
echoes rang.
With the fragments of my rhyme was twisted Sylvia's
saucy bang!

PRIZE-COMPETITIONS have come to be furiously fashionable in Germany. We note an idea for variety and minstrel managers in a late wrinkle of a Munich paper. It has opened a "Jokes Competition," and offers thirty-six prizes (about 1,000 marks) for the brightest wags from contributors. It would seem as if the paper's funny man had gone sick, and it was gently working its readers to collectively fill the vacancy. Of course, all the jokes will be kept, prize or no prize.

It is much more than a possibility that Stella Boniface and her husband, Henry A. Weaver Jr., will again be members of Ed. Harrigan's Co. when Manager M. W. Hanley takes it on the road this Summer. If so, they will resume the roles played by them at the Park Theatre the past season in "Old Lavender," which will be the opening play wherever the Harrigan Co. appear in the course of their Summer tour.

THERE is a yarn that reaches us all the way from Valparaiso, Chili, and is good enough to be spun over again, if only to save its distance. A company were doing Sardon's "Theodora." The unlucky Empress acting in the strangest scene became so earnest and so long-drawn-out that the auditors ceased their frantic applause and began to be frightened. They had cause. The actor who was playing the executioner was in love with the heroine, and, mad with jealousy, he had tried to strangle her in right earnest. The play stopped until a fellow-actor who wasn't jealous could cut poor Theodora loose. She was in luck in being more frightened than hurt.

THE cable makes known that Scovel, the American tenor, is now with the Carl Rosa Opera Co., having made his first appearance as a member of it on April 8 in England. He is a brother of May Fielding, we believe.

In "Sister Mary," a play that has done well in London, Eng., and the manuscript of which, as a preliminary to its production on this side, was on its way here when it went to the bottom of the sea in the steamship Oregon, there is a speech that never fails to "catch on." Captain Leigh tells Sister Mary that women will never make good jockeys, whereupon Sister Mary becomes smart and tart, replying: "No; they wouldn't be strong enough to pull a horse and cheat the public."

A FAMILIAR FIGURE in local theatricals in olden times was George S. McWatters, who died in this city last week. Often than at any other house was he to be seen at the one which had many names, from Tripler Hall to Laura Keane's Varieties, and which was finally known as the Winter Garden. His eldest daughter was for a time a member of its company. She has been off the stage almost a quarter of a century, and has in that time reared an interesting family. She married Signor Achille Errani, an operatic tenor of renown when he came to this country about the close of 1859, and who has of late years been a foremost teacher of vocal music in our midst. George McWatters was a Scotchman, and had been in this country about forty years. He was on the police force from 1856 to 1866, and then was appointed an inspector in the Custom-house, which position he retained until his death at the age of seventy-four years. Everybody spoke well of "Officer McWatters," and he deserved it.

VARIETY appears to have lost its old-time hold on Broadway. Its restoration week at the Comedy Theatre did not pay, by any means, and it gives way to a dramatic attraction. Tony Pastor seems yet to have the outer edge of uptown vaudeville lovers, who can hardly be weaned away from him. Still, the venture was interesting as an experiment at least.

OUR San Francisco correspondence by telegraph mentions the death, across the Bay, of Dr. Joseph Wade. He was a dentist, not a physician. His vocation was very profitable in the earlier days of San Francisco, and he essayed theatrical management only to lose a great part of his fortune. He built Wade's Opera-house, and ventured upon a gorgeous spectacular production of "Snowflake," if our memory is right as to the name. All this occurred about a dozen years ago. After a season or two, there was a foreclosure of mortgage; and the place has since been known as the Grand Opera-house.

THE last chapter in the Kit Clarke-George Lederer "Mikado" burlesque affair is at hand. It comes in the shape of Mr. Clarke's outright denial. He, and he only, had to do with the building of the burlesque, and he owes no credit to any save the authors of the original "Mikado." Mr. Clarke is jocularly sad because his laurels as a playwright should be questioned, and he says lots of sharp things that Mr. Lederer and he may some day better discuss between themselves. In prime substantiation of his very earnest claim, Mr. Clarke submits to us the signatures of twenty-three members of the Bentz-Santley Co., who aver that the burlesque was from Mr. Clarke's pen, that he gave them their lines at different times, and that he rehearsed the piece until it grew to success.

MANY of our elder readers remember the talented Lauri Family, who made a tour of this country about fifteen years ago, and halted for a time at one of our metropolitan theatres. The gentleman whose likeness is counterfeited here is one of the



family. He has since become noted as what may be called an animal-actor. He has shown special excellence in his impersonation of the cat, although his portrayals of the monkey, the poodle and the cub-bear are by no means to be despised. His first marked success was as the indispensable feline in "Whittington and His Cat" in 1875 in Dublin, Ireland. He is the poodle when "Jack and the Beanstalk" is on for the delectation of the London children, he is Man-Friday in "Robinson Crusoe," Bruin in "Valentine and Orson" and the Monk in "Sindbad." Three years ago, at the Chatelet, Paris, he disported for three hundred nights as the monkey in "Peau d'Ane," and he has also fulfilled engagements in Vienna, Berlin, Dresden and Brussels. It is not at all unlikely that he will soon be seen in this country, and he may bring with him an Italian dancer, professionally known as Mlle. Francesca Zaufretta, whom he married in 1882. The only son of the noted Drury-lane clown, Charles Lauri Jr., was born in London in 1860, and began his professional career in Halders' Music Hall, Birmingham, Eng., at the age of seven years.

CLERGYMEN of this city are bestirring themselves with the view of having all our theatres, or at least as many as possible, close on Good Friday. This is a custom more honored here in the past than of late years. It is not a bad custom, although a costly one to managers—more costly to some than to others. It is, we believe, so far settled that Wallack's, Daly's the Park and the Madison-square will close—an unusual number for this city, by the way, even should no other theatres join the ranks of those so promptly evincing a disposition to defer to religious sentiment.

JOHN DEVOY tells us that the next new song of his will be entitled "There is Nothing New Under the Sun." He will hit it about right with that. The best that can be claimed nowadays, with respect to literary or musical composition, is that the bulk of composers mean to be original, and honestly believe that they are. This belief is the cause of all the trouble. It is the plea under which frauds operate, as by it they seek to excuse themselves whenever they are detected. In speaking of Mr. Devoyn last week as an English musical vocalist, we were not strictly accurate. He has sung on the other side, but he is an American, and a New-Yorker from choice.

THERE are murmurs among the musicians of this city. There are Union rates, but it is well known that the men do not always get them. A musicians' Knights of Labor organization is in embryo.

IN THE ROOKERY.

WRITTEN FOR THE NEW YORK CLIPPER.
BY EDMUND LYONS.

"A morning's shooting in a rookery!" I exclaimed in amazement. "Why, Mr. Hazellhurst, I thought you detested rooks and adored rookeries." "So I do," he said. "I do not think a rook, however young, is good to eat, and it seems to me to be a shame and a sin to shoot them, and so gradually destroy the most beautiful and interesting of surroundings to a country house; for, unless a man is insufferably lazy, he must enjoy being awakened at daybreak by the solemn 'caw, caw' of the rook's musing appearance, for rook call, or something of the kind, before starting on their various morning missions. And then, to see them coming back in the evening! More slowly, and with less cawing, as if tired out after their day's work, and after a little clamorous welcome from their mates, who were left at home to take care of the nests, feeding their young from their claws, and going quietly to rest. Noisy! Oh, no. They make no noise except at dawn and at dusk. Very few sounds, except the abominable sounds of the gun, are heard in a rookery while the sun is shining upon the tops of the trees. Dirty! Only when you go into the rookery, and so gradually destroy the most beautiful and interesting of surroundings to a country house; for, unless a man is insufferably lazy, he must enjoy being awakened at daybreak by the solemn 'caw, caw' of the rook's musing appearance, for rook call, or something of the kind, before starting on their various morning missions. And then, to see them coming back in the evening! More slowly, and with less cawing, as if tired out after their day's work, and after a little clamorous welcome from their mates, who were left at home to take care of the nests, feeding their young from their claws, and going quietly to rest. Noisy! Oh, no. They make no noise except at dawn and at dusk. Very few sounds, except the abominable sounds of the gun, are heard in a rookery while the sun is shining upon the tops of the trees. Dirty! Only when you go into the rookery, and so gradually destroy the most beautiful and interesting of surroundings to a country house; for, unless a man is insufferably lazy, he must enjoy being awakened at daybreak by the solemn 'caw, caw' of the rook's musing appearance, for rook call, or something of the kind, before starting on their various morning missions. And then, to see them coming back in the evening! More slowly, and with less cawing, as if tired out after their day's work, and after a little clamorous welcome from their mates, who were left at home to take care of the nests, feeding their young from their claws, and going quietly to rest. Noisy! Oh, no. They make no noise except at dawn and at dusk. Very few sounds, except the abominable sounds of the gun, are heard in a rookery while the sun is shining upon the tops of the trees. Dirty! Only when you go into the rookery, and so gradually destroy the most beautiful and interesting of surroundings to a country house; for, unless a man is insufferably lazy, he must enjoy being awakened at daybreak by the solemn 'caw, caw' of the rook's musing appearance, for rook call, or something of the kind, before starting on their various morning missions. And then, to see them coming back in the evening! More slowly, and with less cawing, as if tired out after their day's work, and after a little clamorous welcome from their mates, who were left at home to take care of the nests, feeding their young from their claws, and going quietly to rest. Noisy! Oh, no. They make no noise except at dawn and at dusk. Very few sounds, except the abominable sounds of the gun, are heard in a rookery while the sun is shining upon the tops of the trees. Dirty! Only when you go into the rookery, and so gradually destroy the most beautiful and interesting of surroundings to a country house; for, unless a man is insufferably lazy, he must enjoy being awakened at daybreak by the solemn 'caw, caw' of the rook's musing appearance, for rook call, or something of the kind, before starting on their various morning missions. And then, to see them coming back in the evening! More slowly, and with less cawing, as if tired out after their day's work, and after a little clamorous welcome from their mates, who were left at home to take care of the nests, feeding their young from their claws, and going quietly to rest. Noisy! Oh, no. They make no noise except at dawn and at dusk. Very few sounds, except the abominable sounds of the gun, are heard in a rookery while the sun is shining upon the tops of the trees. Dirty! Only when you go into the rookery, and so gradually destroy the most beautiful and interesting of surroundings to a country house; for, unless a man is insufferably lazy, he must enjoy being awakened at daybreak by the solemn 'caw, caw' of the rook's musing appearance, for rook call, or something of the kind, before starting on their various morning missions. And then, to see them coming back in the evening! More slowly, and with less cawing, as if tired out after their day's work, and after a little clamorous welcome from their mates, who were left at home to take care of the nests, feeding their young from their claws, and going quietly to rest. Noisy! Oh, no. They make no noise except at dawn and at dusk. Very few sounds, except the abominable sounds of the gun, are heard in a rookery while the sun is shining upon the tops of the trees. Dirty! Only when you go into the rookery, and so gradually destroy the most beautiful and interesting of surroundings to a country house; for, unless a man is insufferably lazy, he must enjoy being awakened at daybreak by the solemn 'caw, caw' of the rook's musing appearance, for rook call, or something of the kind, before starting on their various morning missions. And then, to see them coming back in the evening! More slowly, and with less cawing, as if tired out after their day's work, and after a little clamorous welcome from their mates, who were left at home to take care of the nests, feeding their young from their claws, and going quietly to rest. Noisy! Oh, no. They make no noise except at dawn and at dusk. Very few sounds, except the abominable sounds of the gun, are heard in a rookery while the sun is shining upon the tops of the trees. Dirty! 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